

Walters H. F.

1831,

Balt. Feb. 21. 1877

Feb. 22/77,

With regard to a portrait of
Washington of Stuart for
sale,

Recd. Feb. 22/77

Balto 21^d Feb 77

Mr W. L. Leno

Dear

It would
not be possible for me
to tell about the value
of the portrait without
seeing it which I will
do when I visit New
York — but I notice
the price named is
6000 \$ — or is that
a mistake in figures?

if not the matter had
better drop -

I return letter
& photograph -

I may see
you tomorrow or next
day ☺

Yours

W. J. Waller

Oaksmith M^{rs} A, 1032

Hollywood N. C.,
Feb 23, 1877

Feb 26/77,

With regard to the
picture she wishes to
sell,

?

GORGON GALLERY OF ART
WASHINGTON, D. C.

Recd. Feb. 26/77
 " " 28/77

Hollywood, N. Ca.

Feb. 23rd 77

Yours Isaac Leavel by

Curator of "Corcoran Gallery"
 Washington
 D. C.

Sir,

Sometime ago I received
 a letter from Mr. King who stated
 that a Committee from your
 Gallery had called and
 examined the De Launay Portrait
 by Chardin, and requested him
 to ascertain the price. I wrote to
 a friend in New York who knew
 the picture and was a good judge
 to tell me what I ought to get
 for it. He replied "that the
 picture was well worth \$500 and
 ought to bring it, that poorer
 pictures brought more money
 at the Tyler-Johnston sale, and

he thought the picture would bring
that in price in New York".
I sent this information to Mr. Ring
a month ago. He wrote that he
had submitted it to your Committee
who would write me but I have
heard nothing since. I beg the
favor that you will inform me
whether your "Gallery" wants to
purchase the picture, and if so
what is the best price that the
"Essexian" will give for it?
I have furnished all the infor-
mation I have upon the subject,
except that I had a Bill of
Sale of the picture from William
C. Dakin who had owned it for
many years, and that the title is
perfect.

Respectfully

Augusta Dakin

1033

Harrison

Miss J. A.

Brandon,

Feb 23. 1877.

Feb 26/77,

Recommends an old
painting by Loupi Moillon.
for sale,

✓

GORGON GALLERY OF ART
WASHINGTON, D. C.

1033

Wednesday Feb 21st 1897

My dear Mr. Cassin

I am glad to hear that you are all the same. I write to
 ask you if you or Miss Bell have
 a bushel of the picture of the
 "Fruit Tree" they have had on their
 possession for some time? Like many
 other ^{my friends} ~~persons~~ means of support have become
 limited - and at this time they are
 necessarily obliged to raise an amount
 of money. The price of the picture is
 \$2500.00; \$1500 of which they would like

in cash, the rest in four-and-eight
months. I hope you will not think
I am taking an undue liberty. I
hope you will pardon me. My only
excuse is the desire to oblige my friends
who have been very kind to me.
Love to Miss Wells, and yourself.

Yours ever sincere friend
J. Buchanan Connell

Brandon 23rd February 1877.

Dear Mr. Coe,

For the first time, last December, I visited your Gallery of Paintings, and was truly charmed with the beautiful specimens of Art, that graced its walls. All the arrangements there show what interest you take in the beauties of Art; and, knowing this, I venture to enclose a note received yesterday, in reference to a Gem in the Artists' line, which you might perhaps deem worthy of a place among your "Chef d'oeuvre".

Our attention was first called to this Picture, just forty years ago, when a dear friend thus mentioned it to me: "I dined to-day at Bonaccord, Mr. Jas. Cooke's place. I saw

Charles H. Pearson
Feb 23rd 1877

There is a rare work of Art. It represents a
Fruit woman, of the size of life, displaying
various kinds of fruit, done inimitably well;
and strange to say, painted upwards of two
hundred years ago (in 1628) and in fine
preservation. The Artist's name is "Loyse Wilton".
Some flies are represented so naturally as to
deceive often. The piece is very much admired.
It is unquestionably, I think, a *Chef d'œuvre*.

The oldest son of the gentleman to whom it
belonged, chose this picture in preference to
the Family Plate. It was for many
years at Bonaccord, some 13 or 14 miles from
us; and my Father admired it so much,
that he thought we failed in entertaining our
friends, in the best manner, if they were not
sent on a Pilgrimage to a spot possessing
such a Treasure.

Of course you perceive, that we
have no personal interest in the sale of
this Picture, and I only call your attention

to it, in case you might feel disposed to
add another to your numerous ornaments.

It is now in Petersburg at Jarratt's Hotel,
the property, I think, of Mr. John Cole.

I have been sorry to hear that
you have been ailing this Winter, but I
hope, the balmy, Spring-like weather, we
have been blessed with for some weeks, has
made you well again.

Affectionately your Friend,
Isabella H. Harrison.

20/10/28. All
George H. H.

Wolkman Chas.

1034.

Montigny France

Feb. 10. 1877.

Feb 27
March 1/77

Wishes his painting
sent to New York.

✓

GOUGHAN GALLERY OF ART
WASHINGTON, D. C.

French Exhibition of 1878
and if as successful as in Philadelphia
in securing a medal I shall
consider my self very fortunate.

During the Spring I expect to
send some etchings to New York, when
I shall enclose some impressions
for you of my latest plates,
as you seemed to take an interest
in the same.

Should you see Mr. J. C. McQuire
please give him my compliments

I in hopes that you will
excuse me for the trouble I
give you I remain

Yours truly
Eas. Volkmann.

Montigny sur Loing
Seine et Marne
France.

Received
Ans. Feb. 27/77
Ans. Mch. 1. 1/77

1034

Montigny Feb 10 1877

Mr. W. Kacled

Dear Sir

If you will
have the kindness to ship my
painting now on exhibition in
your Gallery to John Ince, dealer
in Fine Arts Fifth Avenue
New York I shall be very much
obliged to you. Should there
be any extra expenses please
inform my father 8 N. Fredrick
street Baltimore and he will
remit you the same.

I am now stopping at Montigny
near Paris where I am engaged
on a large picture for the

Carson James A., 1035,
Stephensburg Va.
Feb: 26. 1877

Feb: 28
" 28/77,

With regard to a
Photo' from the Moose
Picture.

✓

CORCORAN GALLERY OF ART
WASHINGTON, D. C.

New J. Stephentown, Frederick Co
Virginia -
February 26. 1877

Hon. W. W. Conner
Dear Sir -

The Descendants
of the Hon. Jared Williams, are
anxious to have Copies of his
Portrait which is in your Art
Gallery, in the picture of the Con-
gressmen made in 1822.
Would it be allowable to have
it Copied by Photograph or otherwise
and what would be the Cost?
He represented the District Com-
posed of the Counties of Frederick &
Shenandoah Virginia, from
1819 to 1825 -

Most Respectfully
Yours
James H. Carson

As to myself I refer to Hon. E. H. Banta, J. R.
Zucker - 1213 Douglas + C. F. Falkner -

Recd
Ms. 1.
Feb 28/77

Very, S. P.

1036,

New York,

March 1. 1877,

March 2/77,

The Church picture
has been returned by
Express.

✓

CORCORAN GALLERY OF ART

WASHINGTON, D. C.

Paid March 2. / 77

1036

Mar. 1.

Dr. Sir.

Mr Church having
worked upon his picture I
return it to day by Exp.

Besides going over the streaks
in the sky - he has scumbled the
mountains giving more atmosphere
& altogether improving the picture

Mr Walters was in this A.M.
& saw it & was much pleased

You can let Mr C. know of its
arrival - he is in town at his old
studio 57. West. 10th St

Yours
J. V. Avery

Hopkins
M^{rs} H. J.

1037,

Liberty - Town

Fredrick Co.

Md.

March 5/77

March 7/77

Wishes to sell an
old picture,

✓

Recd & Ans.
March 7/77

March 5th 1899

"Will Mr Corcoran buy a
"Madonna & Child" after "Correggio"
32 by 26 inches square with a
handsome frame — like the one
on Raphael's Madonna at the Cen-
tennial — The picture and frame
imported from Florence. — Artists
say the coloring is very fine — on
dark back-ground, the holy Virgin
kneeling with hands uplifted
over the Infant lying on a
wisp of straw. It will be
"cheap" to purchase it, and a
great attraction to the Art Gallery.

Address
Bro. Wm. F. Hopkins
Liberty-Town
Frederick Co. Md.

Dicks

1038,

M^{rs} E. L.

Philadelphia

March 7, 1877

March 8/77

Calls attention to
a painting by Philip
Heber in Philadelphia.

GORGON GALLERY OF ART

WASHINGTON, D. C.

Recd March 8/77

1038

Philadelphia March 7th 1877.
1344 Chestnut St.

Gen Corcoran,

Dear Sir,

If yourself or
Agent should visit Philadelphia
within a few weeks into your care at
the studio of Philip Weber. In his
room is a magnificent representation
of Bavarian Scenery. Which I am certain
would be a great treat to the eye —
artists who visit your Art Gallery.
Mr Weber is a nephew of Paul Weber —
one of whose pictures, a waterfall, is
among your collection, and a great
favorite among copyists. His fore-
grounds are exquisite studies and
in picturesqueness and general
Effect his pictures are Captivating.

Six years ago Mr Weber won
the gold medal at the London Art
Exhibition - There are few galleries
that do not possess some evidence
of his genius, and wishing to see
one of his best pictures among
your collection. I take the liberty
of suggesting that such an
acquisition would be received with
great pleasure by the art students
whose happy privilege it is to
enjoy the benefits of your more
than princely benevolence.

Very Respectfully

Yours

Mrs E. L. Hicks

THE LOAN EXHIBITION.

AT THE ACADEMY OF FINE ARTS—NOTES OF AN AFTERNOON'S STROLL THROUGH THE GALLERIES—WHAT YOU MAY SEE THERE.

We have often been amused by the assertion that the critical opinions of the press, have no force in conferring reputation upon artists and others. The exact truth is that all reputation or renown is preserved by the press, either through newspapers, periodicals, or in the form of books. This is no less true of artists than of scholars, statesmen, soldiers, etc. Take an American painter or sculptor of slender reputation; a few thousand people have seen his works, and a few hundreds, perhaps, are capable of judging of their comparative merits. But any general reputation he may have and which constitutes what may be called fame, is given by the press. So true is this that it has passed into a proverb that the Art of printing is the "Art preservative of all Arts."

So much by way of prelude to some necessary observations on the "Loan Collection" of pictures recently opened at the new Academy of Fine Arts. It is said that the financial purpose of this exhibition is to aid the Academy in the purchase of Makart's "Venice paying homage to Caterina Cornaro," a large canvass now to be seen in the spacious northwestern gallery of the Academy and which most people are already familiar, from its prominence in the Austrian department of the Centennial Art Hall. Our information was to the effect that this painting had not been purchased by the Academy, but that they had the refusal of it at \$20,000. It is not a very desirable work for the Academy to purchase, particularly at that price. It is a good gallery picture and calculated to please the popular taste. But as a work of art, comparatively judged, its merits are by no means great; and as a study for students one of the chief aims of an Academy collection, it is far from being desirable. The execution is not equal to that of the greatest modern masters, and the subject is next to nothing; yet there was a chance for more display of character and expression than is given in the figures. There is nothing weak about the handling, but on the other hand the picture lacks atmosphere, aerial perspective, and so on. The whole is "painty," to a high degree, considering the pretentious character of the work. The composition is clever.

The lady in charge in the upper galleries kindly loaned us a catalogue. The parties in charge of the "Sommerville collection of Gems," etc., and of the collection of the "Pennsylvania Museum and School of Industrial Art" were still more magnanimous. They presented us with two catalogues. This is an entirely distinct exhibition, and the proper attention will be devoted to it next week.

Of the "Loan Collection" it is impossible, as it is perhaps unnecessary, to attempt a critical analysis, or even proper mention, of each particular work. We shall simply give the impressions of an afternoon's stroll through the galleries, doubtless appreciating none too highly and slighting many that are worthier—just dwelling upon a picture, here and there.

Most picture-loving people are familiar with Vanderlyn's "Aladne." It is not a "great" work. Sweet is the word for it. Sweet!

"The Sea," by E. Moran, a work of 1870, is a fine Moran, and contrary to some of this artist's works, it oversteps not the modesty of nature.

"Twilight," and "A Rainy Day near Munich," are two canvasses of considerable size by Philip Weber. These landscapes are painted in Mr. Weber's broadest and best manner, and have more soul in them than most pictures by German artists. His style is different from that of his distinguished relative, Paul Weber, but no less fascinating and more free.

The "Environ of Rome," by Albert Hertel, is a skillfully managed effect.

"Galla Horses," by C. Pittara, is a sensible picture, well painted. One of the horses, however, looks very much like a mule.

Hans Makart's "Abundance of the Sea," and "Abundance of the Earth," are about equal in point of execution to his "Caterina Cornaro."

"Dividing the Profits" is one of Dan. Knight's earlier efforts, with which most Philadelphians who take any interest in Art are familiar. It bears little resemblance to his present style of painting. We were never able to discover the germ of power in any of Knight's early efforts, though many people pretended to.

"Crystal Lake" is a plausible painting by Beirstadt.

Hertzog's "Norwegian Waterfall," represents a torrent tumbling down a grass-grown declivity; with rocks and trees and Norwegian shanties and a northern sky, all very realistic and highly artistic. But all Mr. Hertzog's pictures seem to lack what the ladies call "feeling," and "heart" and "soul," and so on.

"Mid Ocean," is by Wm. T. Richards. Mr. Richards has a profound, though not a tender sympathy with nature. His style is very much more handsome than "fine."

"The Retreat," from the brush of W. A. Schreyer, is a free and fine piece of work.

Roffen's "Le Mont Rose" is a small affair, finely painted. Although grey, it is singularly clear and pronounced in color.

A painting by Rosa Bonheur has the fascination of an easier manner than most of hers, but less effect.

"Early Trials," by F. Roser, is a clever, though not remarkable piece of painting, invested with a certain tame, old-fashioned sentiment.

The "Burning of the Royal Palace at Stockholm in Charles XII's Time" is forcible in effect and tolerably well executed; but on the whole, a useless, unnecessary sort of a work.

A large still-life picture by Aug. Jernberg is of the first grade in that branch of art.

William T. Richards' "Beach at Atlantic City" impressed us as being finer in color than many of his marines. It is difficult to discover, from the appearance of Richard's marine pictures which are the most labored. Now, of this picture, viewed at a distance, we should say it is a work that has received the most careful and conscientious study of which the artist is capable. But on inspecting it very closely we say to ourselves, "it has been slighted."

A Carl Hoff is suggestive at first blush of Rothermel. Did Rothermel imitate Hoff, or Hoff copy Rothermel? There's an interesting conundrum for the curious connoisseur.

Charles Landelle's "Fellah Woman" is worth pausing over.

W. Bougereau's "Arcadia," is full of a fine, dignified sentiment and tenderness.

The "Harvest Scene" is quite a wonderful work for Jas. R. Knight to produce. We never expected our Knight to paint so well. Notwithstanding his acquired power, and the faultless character of his execution, together with the favorable prejudice with which one views a work protected by the prestige of a name that has become famous, it is impossible to deny that there is still something disagreeable about his color. This is, perhaps, more apparent in the "Market Scene" than in the other picture. The subject is doubtless more difficult. Knight is a striking example of what years of close and continued study may do for a man originally supposed to be of mediocre capacity. The treatment of both these pictures is exceedingly artistic and scholarly, and simple and unostentatious almost to a fault.

"The Evening Star," by Alex. Cabanel, is a graceful and touching picture, of a character calculated to please and improve the public taste, if not positively to elevate art.

PHILADELPHIA STUDIOS.

The Works of Philip Weber---American Landscape Painting, Etc.

Walking through North Ninth street a few days ago, an exquisite painting in the window of A. Lowe's picture frame gallery caught our attention. A picturesque and wild mountain scene, with crystal falls dropping down in the ethereal distance "through wood and fen and tangled glen," now a lakelet, and again dashing on over rarely tinted rocks, underneath overhanging trees, on to the beautifully detailed foreground—a vision wrested from nature in her happiest moment, living again through the rich imagery of the artist. Enquiry elicited the fact that it was the work of a young artist, Philip Weber, the same whose exceedingly beautiful Falls of the Yosemite first met the public gaze during the late Exhibition. Mr. Lowe, who is no mean connoisseur in fine arts, owns a choice collection of pictures from the pencil of this artist, of whom he is an enthusiastic admirer and patron. At the extremity of his salon, in rich and handsome frames, are enshrined these miracles of beauty. Among them a large and grand landscape, which in harmony and strength of color is unsurpassed. Another, showing great originality and independence of thought, in its tempestuous aspects depicts a rocky coast, with huge boulders, crowned with a hundred surcharged clouds, foam-crested waves dash angrily against the shore, and leap far up the rocky base, while a flock of sea-gulls disporting in the spray whiten with their wings the gloomy, leaden sky beyond. It is all done with powerful earnestness and with a decision of touch that never falters.

Visiting this artist's studio (1328 Chestnut Street) we found it rich in pictures. On all sides the evidences of his untiring industry, overpowered us with a sense of too much labor for one still so young in years, (he is scarcely twenty-three) and the studies on his walls, countless compositions and sketch books, the finished pictures seemed the result of a long life of study and abstraction. Courteous and modest in deportment, without remark or comment, he submitted his pictures to our inspection, and for the time we revelled in a Paradise of beauty. Views from our own rock-bound coasts and other scenes from far beyond the seas were turned to us in the softened light, while on the easel awaiting the finishing touch, was a recollection of the artist's childhood, a remarkably fine painting of the mountains and valleys of Bavaria. The distance of this picture with its prismatic play of light is wonderful. While the foreground with its masses of herbage, profusion of wild flowers, weeds and tufts of grass are executed with inimitable fidelity. If such is the exceeding richness of his youthful compositions, what may not be expected from his creative genius, when time shall have mellowed and perfected his conceptions.

Already he has achieved success, and with the ever-increasing popularity that comes with matured practice, and the full development of his inventive faculties Philip Weber bids fair to attain still greater eminence, and will unquestionably place himself among the foremost great men of the period.

E. L. H.

RAILROADS.

Pennsylvania Railroad.

ON AND AFTER JANUARY 1st, 1877.

MAIN LINE.

TRAINS LEAVE DEPOT, THIRTY-SECOND AND MARKET STREETS:

Fast Line daily..... 11 30 a m
 Pittsburgh Express daily, except Sunday..... 6 30 p m
 Cincinnati Express daily..... 9 10 p m
 Pacific Express daily..... 11 55 p m
 Niagara Express daily, except Sunday..... 7 20 a m
 Elmira and Watkins' Express daily, except Sunday..... 11 30 a m
 Erie Mail and Buffalo Express daily, except Saturday..... 11 55 p m
 Renova and Kane Exp. daily, except Sunday..... 7 20 a m
 Lock Haven Express daily, except Sunday..... 11 30 a m
 Hagerstown and Martinsburg Mail daily, except Sunday..... 8 00 a m
 Chambersburg Exp. daily, except Sunday..... 11 30 a m
 Carlisle Accom. daily, except Sunday..... 5 00 p m
 On Saturday runs to Chambersburg.
 Harrisburg Express daily, except Sunday..... 5 00 p m
 Mail train: Daily, except Sunday..... 8 00 a m
 On Sunday—Harrisburg only..... 8 30 a m
 Harrisburg, Accom. daily, except Sunday..... 2 30 p m
 York and Hanover Exp. daily, except Sunday..... 7 20 a m
 York and Littleton Mail daily, except Sunday..... 8 00 a m
 York, Hanover, and Frederick Exp. daily, except Sunday..... 11 30 a m
 Columbia and York Accom. except Sunday..... 4 00 p m
 Parkersburg Train daily, except Sunday..... 5 30 p m
 Downingtown Accom. daily, except Sunday..... 11 00 a m
 and 10 30 p m. On Sunday at 6 30 a m.
 Soli Accom. 6 20 and 9 a m, 1, 4 30, 7, 9, and 11 30 p m.
 On Sunday, 10 a m, 1, 4 30, 8, and 10 30 p m.
 Myn Mawr Accom. daily, except Sunday, 8 30 a m and 8 30 p m.
 Day Passenger daily, except Monday..... 12 05 a m
 Trains Arrive:—From Pittsburgh, 3 10, 7 25 a m and 7 20 p m daily, 7 00 a m, and 3 45 p m daily, except Monday,
 from Erie and Williamsport, 7 00 a m daily, except Monday,
 from Buffalo and Niagara Falls, 7 35 a m daily, except Monday,
 from Lock Haven 3 45 p m daily, except Monday.
 From Kane, Renova, Watkins', Elmira, and Williamsport, 7 20 p m daily, except Sunday.
 From Carlisle daily, except Sunday..... 12 30 p m
 From Chambersburg daily, except Sunday..... 7 20 p m
 On Monday only, 12 30 p m.
 From Martinsburg and Hagerstown daily, except Sunday, 3 45 p m, and daily except Monday, 3 10 a m.

NEW YORK DIVISION.

THE OLD ESTABLISHED ROUTE AND SHORT LINE

Between

PHILADELPHIA and NEW YORK.

Through Trains each way Daily, 3 Depots in Philadelphia, 2 in New York.

Tracks, the most Improved Equipment, and the Fastest time consistent with absolute safety.

Trains leave Depot, Thirty-second and Market Streets:

Express for New York, 3 20, 3 30, 7, 7 30, 8 30, and 11 a m (Limited Express 1 35 p m) 1 40, 4, 5 30, 7, and 7 35 p m and 12 midnight. On Sunday, 3 20, 3 30, 7, 8 30, and 4, 7 35 p m and 12 night. Emigrant Train 11 40 p m.
 Express for Boston, 8 00 a m and 7 00 p m.
 Express for Long Branch and Squan, 7 30 a m and 1 40 p m. For Freehold only, 4 p m.
 For Fox Chase, 7 10 and 11 15 a m, 3 00 and 5 40 p m.
 Trains arrive:—From New York, 12 45, 4 38, 10, 11 15 a m and 12 05 (Limited Express 12 10), 1 25, 3 55, 6 50, 7 50, 8 40, 10, 10 40, and 11 40 p m. On Sunday, 12 45, 4 38, and 1 15 a m 7 50, 8 40, 8 50, 10 40, and 11 40 p m.
 From Boston 7 05 a m daily, except Monday, and 8 40 p m daily, except Monday.
 From Long Branch and Squan, 11 15 a m and 7 50 p m.
 From Freehold only, 10 00 a m.
 Trains leave Kensington Depot, Front and Berks Streets:

Express for New York, 7 05 and 8 40 a m.
 For Trenton, 6 41, 7 05, 8 40, and 10 15 a m, 2 05, 3 40, 4 15, 5 15, and 6 15, and 8 20 p m. On Sunday, 10 15 a m and 2 05 p m.
 For Holmesburg and Bustleton, 6 35 a m, 12 noon, 5 00 and 7 30 p m.
 Trains arrive:—From New York, 7 42 p m. From Trenton, 8 05, 8 25, 9 10, and 10 03 a m, 1 35, 4 55, 7 42, 8 05, and 9 50 p m. On Sunday, 1 35 and 6 20 p m.

BELVIDERE DIVISION.

Trains leave Depot, Thirty-second and Market Streets, daily, except Sunday:

Express for Flemington, Phillipsburg, Easton, Delaware Water Gap, &c., 7 00 a m.
 Express for Pennington, Harlingen, Flemington, Phillipsburg, Easton, Belvidere, &c. 11 00 a m.
 Trains arrive daily, except Sunday—From Belvidere, Easton, Phillipsburg, Flemington, Harlingen, &c., 10 00 a m.

Trains leave Kensington Depot, Front and Berks sts., daily, except Sunday.

Express for Flemington, Phillipsburg, Easton, Delaware Water Gap, &c., 7 05 and 3 40 p m. For Harlingen, Flemington, Phillipsburg, and Belvidere, 10 15 a m and 3 40 p m. For Lambertville, 2 05 and 5 15 p m.

Trains arrive daily, except on Sunday.—From Belvidere, Easton, Phillipsburg, &c., 10 03 a m, and 4 55 and 9 50 p m. From Scranton and Water Gap, &c., 4 55 and 9 50 p m.

AMBOY DIVISION.

Trains leave from Market Street Ferry.

Accom. for New York, via Monmouth Junction, Jamesburg, and Perth Amboy, 6 30 a m and 2 p m, connecting for Squan and Long Branch.
 Day Trains for Trenton, connecting with Express Trains for New York, 6 30, 8, and 10 15 a m, 12 noon, 2 00, 3 30, 4 30, and 5 30 p m.

Day Train for Burlington, 6 30 and 8 00 p m. On Sunday, 9 30 a m, and 1 30 p m.
 Day Train for Bordentown, 11 30 p m. On Sunday, at 6 00 p m.
 For Kinkora Branch, 6 30 a m 2 00 and 4 30 p m.
 For Hightstown, 6 00, 6 30 a m 2 00, 3 45, and 4 30 p m.
 For Long Branch and New York, 8 30 a m.
 For Tuckerton, 8 30 a m and 5 00 p m.
 For Medford, 6 00 and 11 15 a m 3 45 and 6 30 p m.
 For Mt Holly, 6 00, 8 20, and 11 15 a m 1 15, 3 45, 5 00, 6 30, 9 00, and 11 30 p m. On Sunday, 10 00 a m 1 00 and 6 00 p m.
 For Pemberton, 6 00, 8 30, and 11 15, a m 3 45, 5 00, and 6 30 p m.

Trains arrive:—From New York, via Perth Amboy, Jamesburg, and Monmouth Junction, connecting from Long Branch and Squan, 11 20 a m and 7 20 p m.

From New York, via Trenton 6 05 p m.

From Trenton, connecting from New York, 11 20 a m 1 50, 4 35, 7 20, and 11 20 p m daily except Sunday.

BALTIMORE & POTOMAC R. R.

Baltimore, Washington, and the South.

TRAINS LEAVE DEPOT, THIRTY-SECOND AND MARKET STREETS:

Express for Baltimore and Washington, 12 45 and 7 30 a m, and 12 05, 12 10 (Limited), and 8 50 p m. On Sundays, 12 45 a m and 8 50 p m.
 For Richmond, 12 05, 12 10 (Limited), and 8 50 p m. On Sundays, 8 50 p m.

Trains arrive:—From Washington and Baltimore, 3 10 and 6 45 a m, and 1 30 and 6 50 p m. On Sundays, 3 10 and 6 45 a m.

From Richmond, 6 45 a m and 6 50 p m. On Sundays, 6 45 a m.

Sleeping-car Tickets can be had at Broad and Chestnut streets, and Depot, Thirty-second and Market streets.

The Union Transfer Company will call for and check baggage from Hotels and Residences. Time Cards and full information can be obtained at the Depots and Ferry named above, and at the following:

TICKET OFFICES: No. 838 Chestnut street.

S. E. Cor Broad & Chestnut sta.

No. 116 Market street.

No. 4 Chelton av., Germantown.

FRANK THOMPSON, General Manager.

D. M. BOYD, Jr., Gen'l Passenger Agent.

PHILADELPHIA AND LEADING RAILROAD.

MAIN LINE.

On and after December 28, 1876, trains will run as follows:

From Depot, Thirteenth and Callowhill streets.

Reading and Pottsville Accommodation 7:30 A. M.

(Connects with Chester Valley, Perkiomen, Pickering Valley, and Colebrookdale branches.)

Allentown Accommodation, via (Perkiomen Railroad)..... 7:30 A. M.

*Williamsport, Harrisburg, Pottsville, Lancaster and Columbia Express..... 9:15 A. M.

Way Train for Reading and Branch Roads..... 1:00 P. M.

*Reading, Harrisburg, Pottsville, Lancaster, Columbia and Statintown Express..... 3:40 P. M.

(Connects for Allentown via Reading.)

Pottsville and Tamaqua Fast Accommodation..... 5:15 P. M.

Allentown Accommodation, via "Perkiomen Route."..... 5:15 P. M.

Reading and Allentown (via Reading) Way..... 7:20 P. M.

Parlor cars are run between Phila. and Pottsville on the 9:15 a m and 3:40 p m trains, and between Philadelphia and Harrisburg on the 3:40 p m train.

*CONNECT FOR TAMAQUA, MAHANAY CITY, SHENANDOAH CITY, ASHLAND, MT. CARMEL, SHAMOKIN, AND ALL POINTS IN SCHUYLKILL COAL REGIONS.

Through cars to Harrisburg, Shamokin and Williamsport.

Park trains will leave Broad street at 6 15, 8, 9, 10 and 11 a m, and 2, 3, 4 and 5 p m. Leave Willow street wharf, 7 40 and 8 40 a m. Leave Belmont at 7, 8 30, 9 20, 10 30, 11 30 a m, 2 30, 3 30, 4 30 and 5 30 p m. Last two trains will connect for Willow street wharf.

SUNDAYS.

Pottsville and Branch Roads..... 8 15 a m, 3 15 p m

Allentown, via Perkiomen railroad..... 8 15 a m

Reading and Harrisburg..... 7 20 p m

GERMANTOWN AND NORRISTOWN

BRANCH.

On and after Dec. 26th 1876 trains will run as follows:

From Depot, Cor. Ninth and Green streets.

GERMANTOWN AND CHESTNUT HILL.

Leave Philadelphia (Express) 2 30, 3 40, 4 50, 5 45, 6 45, 7 45, 8 45, 9 00, 10 00, 11, 12 00 a m; 1, 2 15, 3 25, 4 35, 5 45, 6 55, 7 55, 8 55, 9 55, 10 55, 11 55 p m.

(The 2 30 p m Express stops at Tioga, Wayne and Dury's.)

GERMANTOWN—Leave Philadelphia for Germantown only—12 30, 6 30, 7 15, 8 a m; 2 410, 4 55, 5 20, 6, and 10 30 p m.

Leave Germantown—(Express) 8 05, 8 25, 8 45, 9 20 a m; (Way) 12 59, 6, 6 25, 7, 7 15, 7 40, 8 10, 8 50, 10 25, 11 15 a m, 12 15 noon; 1 25, 2 30, 3, 3 40, 4 30, 4 45, 5, 5 40, 6, 6 15, 6 55, 7 15, 7 59, 8 59, 9 59, 10 44, and 11 14 p m.

(The 9 20 a m Express stops at Church, Dury's, Wayne and Tioga.)

Leave Chestnut Hill 1 45, 6 10, 7, 7 50, 8 30, 9 05, 10 10, 11 00, 12 00 a m; 1 10, 2 15, 2 55, 4 15, 4 30, 5 45, 6 40, 7 45, 8 45, 9 45, 10 30, 11 p m.

SUNDAYS.—Leave Philadelphia 7 45, 9 30, a m; 1, 2 15, 3 15, 5 20, 6 30, 8, and 9 45 p m.

Leave Chestnut Hill 7 50, 9 10, a m; 12 30, 2 15, 4 15, 5 25, 6 30, 8, 9 30 p m.

MANAYUNK, CONSHOHOCKEN AND NORRISTOWN

Leave Philadelphia 6 05, 7 30, 8 30, 9 30, 11 05, 11 45 a m; 1 30, 2 15, 3, 3 50, 4 30, 4 45, 4 55, 5 35, 5 55, 6 30, 8 05, 10 35, 12 p m, and for Manayunk only at 9 25 p m. (4 30 p m train makes no stops between Philadelphia and Norristown.)

Leave Norristown 5 30, 6 30, 7, 7 30, 7 55, 8 20, 8 50, 10, 11 15 a m; 1 00, 2 30, 3 30, 4 15, 5, 5 50, 6 30, 7 30, 8 30, 10 45, p m, and from Manayunk only at 10 10 p m.

7 55 a m Train stops only at Conshohocken.)

SUNDAYS.—Leave Philadelphia at 7 30, 9, 10 a m, 1 30, 3, 4 10, 7 15, 9 40 p m. Leave Norristown 7 20, 8, 9, a m, 1, 2 30, 5, 7 15, 9 30 p m.

*Workmen's Trains

PLYMOUTH RAILROAD.

Leave Philadelphia 7 30, 11 05 A. M., 5 35 P. M.

Leave Oreland 7, 10 A. M., 3 05 P. M.

On SUNDAYS—Leave Philadelphia 9 A. M., and 4 10 P. M.

Leave Oreland 7 A. M., 4 20, P. M.

FOR POINTS BEYOND NORRISTOWN.

For Harrisburg 11 05 a m for Allentown 1 30 p m

For Reading and way points, 1 30 p m (Connects with Chester Valley, Pickering Valley, Colebrookdale and Perkiomen branches.)

For Pottstown and way points, 4 30 P. M.

(Connects with Pickering Valley and Colebrookdale branches.)

For Downingtown and points on Chester Valley Railroad (daily except Sunday), 4 45 P. M.

For Phoenixville (daily except Sunday), 11 05 A. M., 4 30 P. M.

On SUNDAY.—4 10 P. M. for Phoenixville, Pottstown and points on Perkiomen, Pickering Valley and Colebrookdale branches.

CONNECTIONS AT NEW YORK JUNCTION.

Leave New York and Green for New York at 7, 7 30, 8 30, 11 A. M., 1 30, 3 50, 5 20, 7 P. M.

For Pittsburgh and West at 10 a m, 3 05, 11 P. M.

For Washington and South at 11 05 A. M., 3 45 P. M.

Leave New York at 7 30, 8 30, 8 40, 10 30, A. M. 1, 4, 5, 6, 7, 8 30 P. M.

Sundays, leave Ninth and Green at 7 45 A. M. and 3 15 and 6 30 P. M.

Leave New York at 8 30, a m. 5 6 P. M.

Baggage collected and delivered by Philadelphia and Reading Railroad Express or Union Transfer Company.

Guide books, with full particulars of trains, can be obtained at all ticket offices and stations of this Company.

TICKET OFFICES:

No. 838 Chestnut street under Continental Hotel, St. Elmo Hotel, No. 317 Arch street; Nos. 624, and 631 Chestnut street and at the Depots.

JOHN E. WOOTTEN, General Manager.

Sartain John.
Phila

1039.

March 8/77
March 9/77.

With regard to
Catalogues of the
Exposition.

✓

Recd. Mch 9/177

Philada. March 8th 1877.

728. Sansom St

Wm MacLeod Esq^r

Dear Sir Yours of the 6th inst. is received. I sent the copy of the British Catalogue by my son Henry. I procured it for M. Corcoran in compliance of with a request of his to obtain all the official catalogues of the Art Department, but I failed because there is a limit to human capability for work, and I reached its utmost boundary and yet lived through it.

It would seem to be a very small matter to accomplish, to procure by purchase or otherwise, a catalogue of each Section. So it might be to any one but myself who was arrested at every Ten steps while struggling through crowds. I wanted copies for myself but failed to get them. Even my minutes were all taken up.

You may pour grain into^a measure but when it will hold no more the addition fall to the ground. I was, and am, as that measure.

Yours truly John Sartain

"Washington Art Club."

Mar 10th 1877

Mr A. Hyde.

Secty Corcoran Art Gallery. Washington D.C.

Dear Sir.

At the regular business meeting of the Washington Art Club on Tuesday. Mar 6th your communication, announcing the action of the Trustees of the Corcoran Art Gallery in appropriating to our club the proceeds of the Thursday-evening exhibitions, was received with hearty applause, and the inclosed series of resolutions unanimously adopted.

Very truly yours

W. A. C. Hillyer.

Secty. W. A. C.

Resolutions
Washington^{of the} Art Club,

Adopted March 6, 1877.

Resolved:— That the thanks of the Washington Art Club are due to the Trustees of the Corcoran Art Gallery, for their liberality and kind interest in carrying out the wishes of Mr. W. W. Corcoran in relation to the proceeds of the Thursday evening exhibitions.

Resolved:— That we will show our appreciation of this timely aid in our struggle against great discouragements by renewed exertions toward the attainment of all the objects of our organization.

Resolved:— That the Trustees of the Corcoran Art Gallery be declared Honorary Members of this Club.

Resolved:— That a copy of these resolutions be transmitted to the said Trustees, and entered upon the minutes of this Club.

Thomas Wilson Treas. Pres.

Attest:

H. L. Lillyer.

Secretary—W. A. C.